

[RCH: the following is a footnote to the title of this article]"The present paper is one ritual from the large unpublished Russian manuscript on religious beliefs and ceremonies of the Yakuts. All speeches and incantations in the original manuscript are accompanied by Yakut text. The most important works besides those mentioned in the article of Mr. Popov are as follows:

Khudiakov, I. A. Verhoyansk Collection of Yakut Tales, Songs, Riddles, and Proverbs. (East-Siberian Section of R. G. S. Irkutsk, 1891.)

Radlov, V. Die Yakutische Sprache in Ihrem Verhältniss zu den Turksprachen (Mem. Imper. Russ. Acad. of Scien. v. 8, p. 7, 1907).

Pekarsky, E. The Bibliography of Yakut Lore ("Zhivaya Starina" v. XXL, pp. 529-532).

Priklonsky, V. L. Yakut Folk Tales and Beliefs (Ibid. 1890 p. II-III).

Yastremsky, S. B. Examples of Yakut Folk Literature, (Russ. Acad. of Sciences, Trudy of the Yakut Committee v. VII, Leningrad, 1929.

Mainov, I. I. The Population of Yakutia. Acad. of Science, 1927.

E. A. Golomstok, University Museum, Philadelphia, translator."

15: Popov -- 257- 258 E-3
116, 326, 539, 554, 756, 774

(no date) 1933

Yakut -1 -2

" The blacksmith and the shaman are from the same nest, ' says the Yakut proverb(2)

2. Sieroshevsky, V. L., The Yakuts. St. Petersburg, 1896, p. 631.

The blacksmith has even the greater supernatural powers. 'The first blacksmith, the first shaman, and the first potter were blood brothers. The blacksmith was the oldest, and the shaman the middle. ' Therefore the shaman being younger cannot cause the death of the blacksmith. In every attempt of the shaman 'to eat the blacksmith', the tools of the latter, his tongs, his hammer, and the anvil are transformed into winged creatures, which, flying around, strike and pinch the shaman. When the shaman wishes to thrash the soul (3) of the blacksmith, this soul hides in the kuolgan (the iron plate with seven

3. According to Yastremsky, the Yakut believe that the soul, kut, consists of three elements: buor-kut (earth-soul), iya kut (mother soul), anya kut (father soul). After death the soul undergoes transformations, and the souls of the famous shamans can be transformed seven times. According to Baishev, bour kut remains after the death with the corpse in the grave; saigin kut is transformed into a wandering spirit, yor, and pur kut after death is reincarnated. (Tr.)

or nine holes of different diameters for punching holes in [258] the metals), where the shaman cannot reach him.(1)

1. Kulakovsky, A. E., Materials for the Study of the Beliefs of the Yakuts, Yakutsk, 1923, pp. 67-68.

Moreover small models of the blacksmith's paraphernalia serve as amulets to the shaman." (2)

2. Potanin, G. N., Thunder in the Beliefs and Folklore of the Tribes of Southern Siberia and Northern Mongolia. Journal of Department of Education, January 1882, p. 159.

"According to the ideas of the Dolgans, (3) the shaman cannot swallow the soul of the

3. The Dolgans are nomadic tribes of Yakutized Tungus who wander over the territory of the river Taimir, the upper part of the Piasina and Dudipta Rivers and the Nolir Lakes. (Tr.)

blacksmith because it is preserved in fire, but the blacksmith on the contrary can easily kill the shaman. In order to do this, he must throw his kuolgan under the feet of the shaman leaving the forge, or bury it in the doorway over which the shaman will pass, pronouncing at the same time special incantations. (4) By stepping over it the shaman

4. Yakuts of Viluysk region, author's notes.

leaves his soul in the kuolgan. When the shaman leaves, the blacksmith destroys his soul by heating the kuolgan until it is red hot. A blacksmith can also kill a shaman by playing upon the belief that his spirits are afraid of the sparks from the heated iron. When a shaman leaves the forge, the blacksmith forcibly strikes the heated piece of iron and says: 'Let it pierce his back' (5) The sparks fall upon the shaman and he soon dies.

5. Kulakovsky, op. cit. p. 68

Because of this danger the shaman cannot pass without danger between the anvil and the Torge during the shamanizing.

According to V. L. Sieroshevsky, (6) in the north shamans refuse to perform the cer-

6. Sieroshevsky, V. L., Twelve Years among the Yakuts. Warsaw, 1900,

emony in a room where there are blacksmith tools. The blacksmith is regarded as having supernatural advantage over the shaman also among the Buriats. The Buriat blacksmith, when he makes the bell pendants, for the horse sticks of the shaman, insists that there should not be less than ninety, but the shaman being afraid of this fatal number tries to persuade the blacksmith to make fewer, otherwise he will soon die. (7)

7. Agatipov and Hangalov, Materials for the Study of Shamanism in Siberia. Izvestia of Russian Geog. Society, Vol. XIV, Nos. 1-2, p. 8."

"The forging of the shamanistic pendants is a very serious task not without danger to the blacksmith and requires special preparations. Among the Dolgans it is necessary for two men to work together. This is always done at the end of spring, outside, away from the dwellings, in a place surrounded by a special palisade. One of the blacksmiths stands upon the hide of a wolverine, the other upon a wolf-skin, the bellows man upon the skin of a white deer specially killed for this purpose as it 'governs the spirit of the fire'. If the bellows man does not have this[259] hide, his whole body will be covered with sores. The blacksmith who must make these pendants for the shamans is selected by the shaman's spirit, and cannot refuse or his luck will leave him. The shaman projects his spirit into the blacksmith while he is forging the pendants, so that it is not the blacksmith who makes them but the spirit of the shaman."

15: Popov -- 259 E-3

(no date) 1933

Yakut

116, 326, 756, 562, 778

"The tools used in the preparation of shamanistic paraphernalia become sacred among the Dolgans [RCH: nomadic tribes of Yakutized Tungus] and before the anvil can be used again for secular purposes it must be smeared with fat of a wild reindeer. The latter is used also before forging to insure the anvil against cracking, for if an anvil is broken during the work it is considered a bad omen for the blacksmith. In general all old blacksmith tools are revered as sacred objects. They are transported on special spotted reindeer which are called 'the reindeer of the anvil', and a woman, being unclean, cannot ride on these reindeer. "

15: Popov -- 259 [2]

E-3

(no date) 1933

Yakut

116, 326, 755, 841

"Dolgan [RCH: nomadic tribes of Yakutized Tungus] blacksmiths always work some distance away from the habitations, in a special tent which must not be polluted. If a menstruating woman enters or if she steps on the tools, both she and the blacksmith become covered with sores. To heal these it is necessary to smear them with the blood of a white reindeer, or rub them with the surface of an anvil, saying, 'Please cure these sores.'"

"Among the Yakuts blacksmiths of the ninth generation are famous, and they alone may forge the shaman's iron ornaments. Their tools acquire 'Spirit-masters', and young blacksmiths take great pains not to break their anvils, fearing the revenge of the spirits who punish such an act with death.

Each tool of the Buriat blacksmith has its own 'spirit-master'. (1) Among the Dolgans

1. Agapitov and Hangalov, p. 9.

Sanjeev, G., Songs of the Alarsk Buriats. Zapiski of the Collegium of Orientalists III, Leningrad, 1929. The hymn to the protectors of blacksmiths, p. 544.

Petri, B. E., Old Beliefs of the Buriats. Irkutsk, p. 48.

there are special blacksmiths possessing 'spirit-masters' who enable them to lick red hot iron with the tongue.

"Blacksmiths pacify their spirits by offerings. A Yakut smith when making his clay forge throws into the fire a few bunches of white horse hair. He cannot abandon his profession or he will die, Blacksmiths must surround themselves for life with the noise of the hammers and the light of the sparks (2) in order to avoid being torn to pieces by

2. Sieroshevsky, The Yakuts, p. 632.

supernatural birds with crooked beaks and claws. (3) The author knew in the Viluysk

3. Birds with iron claws. The master of the sacred fire, mighty Nurgun, has a monstrous watchman. It is a thin black bird, with iron wings as long as two strips of birch bark, with feathers like iron swords, with a long iron beak seven fathoms long, an iron neck three fathoms long, an iron tail like a birch bark cylinder, with an iron head like an enormous tub, eyes the size of a cup, and hooked iron claws. Yastremsky, p. 26. (Tr.)

region [260] a Yakut Blacksmith, a very modest and unpretentious man, who later ceased to work in other smithies and worked only at his home. He explained this by the fact that when he arrived home at night the spirits did not give him any rest and even made him sick, demanding presents such as butter and meat, which the blacksmith had to

15: Popov -- 259-260 E-3

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Yakut-2

116, 326, 782, 776

bring to them, and which he threw into the fire as a sacrifice. He had to beg this food from the people for whom he had worked, and he was unwilling that they should think that he was greedy, and was using the spirits as an excuse for begging. Therefore he decided to work only at home. "

15: Popov --260 E-3

(no date) 1933

Yakut

116, 326, 539, 556, 756

"Among the Yakut, blacksmiths as well as shamans usually are not rich. This gave rise to the following tale:

'Long ago God asked a blacksmith, a shaman and a merchant: 'What are your profits?' The shaman and the blacksmith lied and said they made hardly anything. The merchant spoke the truth. Then God said that as a punishment for lying the shaman and the blacksmith should never become rich. '"

"Among the Yakut, blacksmiths receive their skill from the evil deity K'daai Maqsin, chief blacksmith in the whole underworld. He lives in an iron house, and owns black cattle with white heads, and spotted red horses. For many versts before the approach to his house the ground is covered with remains of fired slag iron. The forehead of this deity is covered with dirt nine fingers thick, his cheeks with rust three fingers thick, the face is like a chunk of earth torn from the mountain; his eyes are always closed and when he wishes to see, eight men from above and eight men from below drag the iron lids apart with iron hooks. (1) K'daai Maqsin is a great master. If a valiant hero, a vassal

1. Iron eyelids are a common attribute of Yakut heroic personages. Thus Arsan-Duolan-Old Man is similarly described: One man with the iron hook ran up over his breast, hooked his lower eyelid and dragged it down. Another man with a hook ran over his back and propping himself against the stony back of Old Man's head, caught his upper eyelids with the hooks and dragged them up. (Yastremsky, p. 19). (Tr.)

of the evil spirits, loses his arm or leg, he forges him a new one and fixes it in the proper place. He can make rifles which do not miss, and a garb which will protect against bullets. He can add strength to a weaker hero. He makes a very hard iron which he tempers in a special liquid made of the blood of a lion, the tears of a species of seal,

blood from the lips of a young man and the blood of the cheeks of a young girl. His bellows are made of thirty cowhides. He has as assistants hammer-men, bellows-men and file-men.

K'daai Maqsin also caused shamans to be introduced into this world, The Yakut tell the following tale: Long, long ago evil spirits lived on earth with the people, but often abused them by stealing their women. The husbands in pursuit penetrated into the lower world and reached the place where they could not continue their way without horses. They [261] asked K'daai Maqsin for help, and he forged horses for them on condition that they send to him upon their return nine jet black mares with white heads as payment for his work.' The men asked him: 'With whom shall we send the horses to you?' 'With the famous shaman!' replied the Blacksmith of the Underworld. From this time on shamans were on the earth.

Moreover, sometimes K'daai Maqsin personally participates in the initiation of the famous shamans of the lower world: he tempers their souls as he tempers iron.

K'daai Maqsin, after teaching the people the blacksmith's art, did not tell them how to weld the iron. The first blacksmith asked a very esteemed old man for advice in this matter, who said to him: 'When the devil comes to you, heat a large piece of iron in the fire, cover it with snow and strike it with a heavy sledge hammer. The great noise will scare the devil and perhaps, being frightened he will disclose to you the secret.' The blacksmith listened to the advice and when the devil came to him he acted accordingly.

15: Popov -- 260 - 261 E-3

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Yakut - 3

116 326, 539, 756, 776

At the loud retort the devil, losing his wits from fright, yelled: 'Use sand.' From this time on blacksmiths have known how to weld iron by the use of sand. (1)

1. Pripusov, N. P., Shamanism of the Yakuts of the Yakutsk region. Izvestia of East Siberian section of R. G. S. Vol. XV, pp. 3-4."

15: Popov -- 261
116, 326, 756, 776

E-3

(no date) 1933

Yakut

"Among the Buriat also the blacksmith art is of supernatural origin. The people learned the art from the southwestern i. e. good, and northeastern, i. e. evil, spirits. Those who learned from the first are called 'white' and those who learned from the second 'black' blacksmiths. Today among the Yakut there is no division between 'white' and 'black' blacksmiths, and they all obtain their power from K'daai Maqsin. [RCH: see category 116, pp. 260-261] Only shamans are divided into black and white in this tribe. Gorohov (2) in the notes to the tale 'Iurun Iolan' says that the white shamans do not have

2. Izvestia of the Siberian Section of Russian Geographical Society, Vol.
XV. Nos. 5-6, p. 56.

shamanistic dress, not even the tambourine. The author also was told that the ancient white shamans wore few iron pendants, and sometimes none. Consequently these shamans did not need to apply to the blacksmiths. "

15: Popov -- 261-262
116, 326, 756, 782, 822

E-3

(no date) 1933

Yakut

"Only the man who is chosen by the deity himself can be a real blacksmith among the Yakut. K'daai Maqsin [RCH: see category 116, pp. 260-261] selects only those whose hammer-noises reach his habitation, and he indicates his choice by making the novice sick. Woe to one who fails to understand this; he will die, or at best will remain a cripple for the rest of his days. The blacksmith during his sickness must donate to K'daai Maqsin through the shaman a bull or a cow of 'three grasses' (3) of any color.

3. Three years old.

Formerly the animal had to be of a definite color, 'red' according to Pripusov, 'black' [262] according to Kornilov. (1) The head, the heart with the arteries, and the liver

1. Kornilov. I., The Ceremony of Initiation of the Blacksmith and Kitai Bahsi, the Ancestor of Blacksmiths. Izvestia of E. Siberia, Section of Russian Geographical Society, Vol. XXXIX, 1908, p. 85.

of the sacrificial animal are placed during the shamanistic ceremony on the anvil and are struck with hammers." [RCH: for text of the complete consecration ritual of a novice blacksmith among the Yakut, see category 539, pp. 262-271]

15: Popov --262 E-3
116, 326, 782, 756, 177, 78
636, 78

(no date) 1933

Yakut
Russia

"A description of the sacrifice to the deity by the blacksmiths is given in the literature by Kornilov. (2) Due to the interesting details I quote it verbatim: 'The ceremony takes

2. Op. cit.

over the three year old black bull. The shaman takes the soul of the bull and hands it to Kitai Bahsi saying, 'I have brought to you a sacrifice for this man; do not harm him but make a blacksmith out of him.' After the shamanistic ceremony the heart of the animal is extracted with iron tongs and is placed on the anvil. The initiated must strike it with the hammer and smash it. If he crushes it with one blow he will be a good blacksmith, if he requires more, he will be medium or bad.' The custom described by Kornilov is very likely older than the one described below, as is indicated by the more cruel method of killing the animal. This method, not especially ritualistic but not general in the old times, was abandoned by order of the Russian authorities."

"The Initiation.

The following ceremony was performed by the Yakut, Gerasim Yegorov, in Udiygei Ulus, Viliusk region, over a young blacksmith. The ritual was recorded in text and is here given in close translation.

When the shaman has diagnosed the illness he addresses the blacksmith with the following words;

Your sickness has been caused by the spirit of the blacksmiths. It can be remedied by blowing with bellows the fire in which is the head of a black bull with a white spot on the forehead, giving a tribute to K'daai Maqsin. [RCH: see category 116, pp. 260-261]

A bull of the proper color is brought in and killed; all the blacksmith tools of the patient are smeared with its blood. From the entrails of the animal are made seven blood sausages, and seven men are selected to represent the seven assistants of K'daai Maqsin. One of them is bellows-man (Kokoonai); two are file-men and move the files over the iron to produce the grating sounds (Arsaanai), and four are hammer-men (Balt-aanai), and strike the head of the sacrificial bull with the hammers.

The ceremony takes place late in the evening, after the evening meal. Each of these seven men puts on his neck a raw blood sausage and places between his teeth a piece of raw lung. A large fire is made in the furnace and the bellows are placed in readiness. The hammer-men take the head of the sacrificial animal and throw it, together with the ar- [263] teries, heart, and liver into the fire. The bellows-men blow the fire. The

sick blacksmith is seated near the forge.

The shaman goes outside to let his spirit-helpers enter into him, and the tent is swept out after him. After a while the shaman re-enters the tent, puts on a long fur coat and jumps around singing without words, vigorously beating the drum. He approaches the bellows-men and standing near them sings the following incantation to the accompaniment of the drum:

Mighty K'daai Maqsin, blacksmith who has nine habitations, eight river islands to live on; who create the blacksmith and predestine (him); who has Baltaanai as a hammer-man, Kokoonai as a bellows-man, Arsaanai as a file-man, seven young workmen with lungs in their teeth, and blood collars.

K'daai Maqsin, blacksmith! Standing before you, handing (you) what is needful, bringing (you) what is required, enduring tortures, seeing people's sufferings, becoming exhausted, (literally, sifting the earth), swaying, staggering, lifting (myself), do I not stand (here) conjuring and singing?

Having Bakaanai, (I) blacksmith, as a hammer-man, Kokoonai, blacksmith, as a bel-

1. Both Yakut & Russian text have Bakaanai instead of the customary Baltaanai.

lows-man, Arsaanai, blacksmith, as a file-man, imitating you, K'daai Maqsin! I,

arriving from the river of misfortune (bordered) with pine trees, chanting, (am addressing you) K'daai Maqsin, blacksmith: May thine anger be on the outskirts', saying, 'a three-year-old black cow you have incessantly begged for, (I) drive to you trotting, Sui! Sui! (2) Hammer-men! Strike!

2. An exclamation. ('Tr.)

The hammer-men with the iron tongs take the head of the sacrificial animal from the fire, place it on the anvil, and shouting: 'Sui! Sui! strike it with the hammers.

Shaman: File-men! Start filing.

The file-men begin to move the file on the iron. After a while the hammer-men stop hammering,, and throw the remains of the head back into the fire, the file-men also stop filing. From time to time the bellows-man blow the fire.

Shaman: Having multicolored armpits, having red cattle with white stripes on the face, O mighty blacksmith, K'daai Maqsin! I, (having) jingling pendants, tinkling rattles, musing my shaggy head, (am addressing you): 'Mighty K'daai Maqsin, blacksmith, having chiseled tusks, may thy heart, O brave one, become calm and thy liver be pacified. 'I have arrived with the gift of the fat of the heart (3) of a three-year-old black cow.

3. Literally: the fat around the heart, evidently the choice morsel. (Tr.)

Withdraw thy wormy soul (4) which is like a seven-tailed whip! Lift up (i. e. withdraw)

4. The illness visited upon the initiate.

thy fiery, deceiving nine-fathoms- [264] long breath! Withdraw thy black, heavy soul, the size of a pine tree buried in the snow.

They say: 'May thy bent-out cheek, O bold one! be bent back!

Having Bakaanai as a hammer-man, Kokoonai as a bellows-man, Arsaanai as file-man, having great cunning, performing all incantations, singing all chants, sitting on an important seat, ceaselessly chanting my thoughts, making powerful Kokoev to honor and feast thee, (I am addressing thee):

Send back to the country of the sun the young lark! Lift up in the country of Ajii, (1)

1. The country of Ajii is described in Yakut folklore in the following terms:
'There is no winter, but summer always; such is this country. There are no nights but always bright day, such as this country. The sun does not set; the moon does not disappear; the birds do not fly away. The lakes are of milk, instead of mud there is cream cheese; the dark depths are of oil with buttermilk; the forest lakes are of butter, the mountains of intestinal

fat, the rocks of abdominal fat, the shave grass grows as tall as the head of hero's horse, the green sedge grows up to its mane, the mountains sedge up to his knees. The poplars are like silver rods, the willows like twisted silver...' Yastremsky, p. 56. With this is contrasted the lower world, the country of eternal cold; the home of the evil stuttering deities: 'the country of the partly covered sun and partly covered moon. It is the country of crooked trees with large cones growing upside-down, the size of the belly of a lying cow. It is covered by low, needle-like iron grass. It is the country where the frogs are as large as a well-fed mare and the water-bugs like large bulls, the country where wasps are the size of a young four year old bull.' Yastremsky, p. 65. (Tr.)

my small young bird!

Mighty K'daai Maqsin, blacksmith, relieve his trouble!

Hey! Kokoonai, blacksmith! Blow the bellows!

The file-men begin to move the files on the iron, the hammer-men strike with the hammers the remains of the head of the sacrificial animal. After a while the file-men cease to move the files on the iron, the hammer-men stop striking with the hammers; the remains of the head are again thrown into the forge, where the bellows-men blow up the fire.

. Shaman: Almighty and conquering from force of habit, because of thy disposition and by necessity, O bold one! Thou canst not help demanding that (which is to thee) desirable, thou canst not help considering thy gain. Old Man, K'daai Maqsin, blacksmith! Thou, O bold one! who transformed thyself into this illness, try to go away, think not of throwing into the rubbish heap my sincere, coveted words!

Having in our teeth raw lungs, on our necks collars of poured blood, (we) relatives are standing here, appearing before thee.

Having cattle of red color, with white stripes on their faces, mighty K'daai Maqsin, blacksmith, thy tricks, thy habits, take away!

Ancestor of blacksmiths! Thou shouldst have pity on thy people! Let there be Sui! Sui!
[265]

Baltaanái! Strike with the hammer!

Kokoonái! Blow the bellows!

Arsaanái! File the iron!

The file-men start to move the files on the iron, the hammer-men strike the remains of the head of the sacrificial animal with the hammers, etc. as before.

Shaman: To the earth having nine (shamanistic) places of repose, over the country having road-markers of neck vertebrae of nine female shamans, I (am) swiftly descending;

over roads having abysses like the holes of the koulgan of the man-blacksmith, (1) (I am)

1. Here contrasted with the spirit-blacksmiths.

swiftly descending; over roads having abysses like the openings of furnaces, looking (ahead)... possessed by the spirit of blood-thirstiness, (1) continue to descend!

Over the far-away land, over roads having abysses like holes of the nail-plate of the man-blacksmith, looking (down) and swiftly going, we bold ones are descending, or losing our way over the roads with mason ducks. (2) descending, saying: for the sake of mighty

2. The duck of the species taas kuha (stone duck). Dictionary of the Yakut language. F. K. Pekarsky, p. 219. This refers to shamanistic birds.

K'daai Maqsín, let us chant beseeching him!

Bakaanai, and hammer-men! Kokoonái, and bellows-men do your best again!

The hammer-men and bellows-men act as before.

Shaman: He, the bold one, up to his very hips is surrounded by the water-breath! From the country, where (even) its spirits, the spiders, (3) get stuck, you bold ones,

- 3... The ground of the unmovable underworld had been trampled in the contest into such a mud that even spiders get stuck there. Yastremsky, p. 28. (Tr.)

remain seeing and hearing! Getting used to it, accustoming [myself] to it, riding, singing with proud air, performing antics, using cunning tricks and wiles, getting famous and honored, I, the bold one, (address) the mighty K'daai Maqsin, blacksmith, the bold one, (saying): 'Getting fatter, larger and taller, he (4) becomes the ancestor of blacksmiths

4 K'daai Maqsin (Tr.)

(he) having strong ideas, angry visage, he the bold one. ' If I say, come here, (then he is) looking back; if I say go away, (then he is) going ahead! He, the bold one, having eyes, like the morning star on a cold spring night, having long excellent beak, acting contrary, having a stubborn nature, -- is it not time (for thee) to try to get calmer, sitting, -- to get rested, standing?

I, thy eloquent interpreter, O bold one, have arrived (here), O hard-natured monster, is it not the day for thee to give up to me thy happiness? Thy child Ajii, throw in the country of Ajii. Thy child of the sun, thrown in the country of the sun. [266]

Let thy little young lark fly up.

Let thy small bird fly away.

(Thou) who has transformed thyself into this fit of sickness -- go away!

O mighty K'daai Maqsin, blacksmith!

Having as bellows-man, Kokoonái, blacksmith, Arsaanái as file-man, Bakaanái as hammer-man, wishing to sever (the thread of life) go away!

Hey! Hammer-men! Strike!

Hey! File-men! File the irons!

The hammer-men and file-men act as before. The shaman, vigorously beating the drum, goes to the entrance and there shaking his head repeats rapidly 'Ba-ba-ba-ba.' Then he places his left hand with the tambourine behind his back, and with the drum stick in the right hand goes through the motion of dragging something to him. (1) Then he re-

1. Attracting the spirits to himself.

turns, mutters something incoherently, pointing with the stick to the left, looks around and starts spinning like a top. Then he goes to the left, beats the drum three times and begins to chant:

Hey, thou bold one, go away, go away, go away! Hey! continue to work! continue to work! continue to work!(2) Don't try to lie, to cheat, and decieve!

2. He is sending away unnecessary spirits.

The shaman rapidly approaches the entrance, beats the drum three times and repeats 'Ba- ba- ba-ba,' shaking his head:

My one-sided Keeleeni (3), my one-eyed lame one, come quickly!

3. The family of shamanistic stuttering spirits, born of human fathers from the daughters of clouds. They are known for their bragging and sensuality.

He goes to the audience, holding the drum behind his back and begins to speak in the name of his control, the spirit Keeleeni, stuttering: (4)

4. The spirits of the lower world stutter when they speak. (Tr.)

Shaman (spirit): 'Master of the house, where do you sit?'

Master of the house: Here I am sitting.

Shaman (spirit): 'For what need have you caused me to be called?'

Master of the house: [Because] I was not able to withstand the morning frost and evening dew.

Shaman (spirit): 'How will it be if you give me a present. If you will give me

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something I will have yours (5) who ran away and will bale (6) out yours, who went away!

5. Referring to the soul of the patient.

6. Will bring back. (Tr.)

Master of House: Next time when you come!

Shaman (spirit): 'Is it because of that (I) am scampering away with nothing, eh?'

The shaman goes to the left, mutters something (lets the spirit out of him) and speaks, without stuttering, in his own name: [267]

Hey, thou bold one, go away, go away, go away! Continue to work, continue to work, continue to work! Prepare your work.

The shaman goes to the entrance, does as before, and after beating the drum three times says:

My one-sided Keeleeni, my deathless gods, my one-eyed lame one, come quickly.

He repeats rapidly, 'Ba-ba-ba-ba-'. . . ., and holding the drum behind his back, he approaches the audience, and stuttering begins to speak in the name of a spirit, the wife of Keeleeni:

'Master of the house! Where are you sitting?'

Master of the House: Here I am sitting.

Shaman (spirit): 'From me (to you) health and honor. From me (to you) deep bows.'
He bows to the Master of the House.

'How have you been friend?'

Master of the House: We cannot withstand the evening dew and the morning frost, that is why we have caused you to be called.

Shaman (spirit): 'Eh, what? Haven't you any remnants of cloth for me? Haven't you some remains from the sewing, any broken needles?'

Master of the House: No.

Shaman (spirit): 'Not a bit of (old) broken thimble?'

Master of the House: No.

Shaman (spirit): 'Is it because of that I will be left without anything?'

Master of the House: Try and go away; of course you will be left without anything!

Shaman (spirit): 'Have (you) not a penis? Is there not a man who wishes to use me?'

Master of the House: No.

Shaman (spirit): 'What an unfortunate country!'

Shaman goes left and rapidly repeats: 'Ba-ba-ba'....(lets the spirit out of himself), beats the drum three times and speaks without stuttering in his own name:

Hey, monsters-- go away, go away, go away! Continue to work, continue to work, continue to work.

The shaman goes to the entrance and acts as before, and after beating the drum three times says:

One-sided Keeleeni, one-eyed lame one! Road-merchant, come quickly.

Holding the drum behind his back, he bows to the audience and speaks in the name of the spirit Keeleeni, stuttering:

Shaman (spirit): 'Master of the House where do you sit?'

Master of the House: Here I am sitting. [268]

Shaman (spirit): 'From me (to you) health and honor. From me (to you) deep bows. Why have you had me called?'

Master of the House: Not being able to withstand the evening dew and the morning frost.

Shaman (spirit): 'Have (you) not seven virgins, so that I could press their outside muscles and pinch the inner ones?'

Master of the House: No.

Shaman (spirit): 'If so perhaps (you) have the ends from the horns of a young cow; perhaps (you) have the trimmings from the hoofs of a young colt; perhaps (you) have the gall of a two-year old eagle; perhaps (you) have tears of a Russian who can't speak Yakut?'

Master of the House: No.

Shaman (spirit): 'Perhaps you are people wishing to eat. Would you take seven pieces of raw meat?'

Master of the House: No.

Shaman (spirit): 'What a torture to deal with you. When one gives, they don't accept; when one asks, he does not receive. Is it because of that I have to drag myself without anything? Hey! Woman! When did you pass? Perhaps she was looking for a husband?

Audience: No she is not looking (for a husband) she just went by. Run after her quickly.

Shaman goes left, murmurs something, beats the drum and speaks without stuttering.

Hey, go and work, work, work. Drive away, drive away, drive away!

He goes to the entrance, exclaims:

Yok-tii (exclamation). Gagagra -- qaq, qaq, qaq! (cry of mudsucker).

Sek, sek, sek, kujaat, kujaat! (cry of field snipe)

My birch bark god! My one-sided Keeleeni, come here again!

Holding the drum behind his back, bending down, assuming a senile appearance, he approaches the audience and stuttering, begins to speak in the name of a spirit, the oldest Keeleeni:

Shaman (spirit): Oh, how hard! I, the bold one, am pressed by the weight of years from above, from below pressed by the contents of the stomach. Having reached ninety years, getting up like a crane (with the aid of sticks), spending nine nights near the pine

tree with the flat top; with the gait of a pregnant woman, (1) sticking out her breasts;

1. 'He (Kukun-Kullustur) walked with the heavy gait of a heavily moving bull. He was wabbling with the leaden gait of a pregnant woman.' Yastrem-sky, p. 65. (Tr.)

with the gait of a pregnant woman sticking out her belly; under heavy snow storms I have come here, Master of the House. For the sake of what need, having called me, are you torturing (me)?'

Master of the House: Not being able to withstand the evening dew and the morning frost, I am impatiently waiting for you. [269]

Shaman (spirit): 'Is it true?'

Master of the House: It is.

The shaman lifts up his bent arms, exposing the armpits, and lets out the spirit and says without stuttering:

By mistake you become sickness and epidemic. If it would please you to enter my large stomach, (1) in between my wide ribs, rightly stuffing it, try to give (us) joy and

1. Kielu -- really not stomach but a special compartment in the stomach of a shaman for the entrance of the spirit.

luck!

On the foundation of my chest, on the shoulder-blades of my back, on the back protrusions of my neck-vertebrae, on my round back, on my uplifted head, on the top of my head, descend, my heavy magic! Kierik! Kierik! Kierik!

The shaman throws up his drumstick and it falls on the floor, with the side not covered by skin upward, signifying the favourable outcome of the shamanizing.

Audience shouting: Be as an ice field (i. e. let the earth be as smooth as an ice field, so that drumstick cannot turn with the other side up, which would signify an unfavorable outcome):

Shaman (spirit): 'May there be joy and luck.'

The shaman picks up the drumstick and beats the drum with it several times; then he gives the drum to someone in the audience, making him beat it all the time, while he makes two others hold him by the 'reins'. (2) He goes to the patient and placing his lips

2. Special straps on the back of the shaman's dress. Among shamans who have no special dress, the 'reins' are replaced by a sash with ends tied over the neck.

on the sick man's breast, sucks in the spirit of sickness (bsgsurujar), and then begins

to shake violently, trying to fall. But those who support the shaman by the 'reins' drag him away by force, and make him sit on the skin. The shaman, moaning, appears slowly to come to himself and threateningly with an angry voice speaks in the name of the spirit Bsgsurujar, spirit of sickness, which he has just sucked into himself!

'I, the bold one, was the one unremovable black heavy breath of mighty K'daai Maqsin, blacksmith. Thou, shaman with large stomach, rusty cheeks, rotten thoughts, thou uncorrigible scoundrel, by coming here very likely will remove me. Such a swindler, you cheated me. Only, will I move? Still, having received staisfaction, can I help going? I will try to go away. To be sure, my thoughts, having seven worms, will jump aside. Seven young men having lungs in their mouths and blood sausages on their necks, some of them by hammering, some by blowing the bellows, driving and leading (us) out, surely will send (us back) by satisfying our desires with a three-year-old animal, bringing it to the mighty K'daai Maqsin, blacksmith!

'Verily let us try to fly away! [270]

'Verily we will fly away! Sui!'

Stretching his arm in front, the shaman lets out the spirit of sickness, and begins to speak in his own name:

'Let (me) have here my laughing roaring mighty drum (syfreekin) (1) booming for the

1. Often during the shamnaizing shamans call certain objects by different

names, in the special 'spirit' language. The usual term for the drum is dynyr, here replaced by 'syfreekin'; it is not used otherwise.

distance of nine night-stops.' (2)

2. Nine days' journey. (Tr.)

The drum is handed to him and the shaman striking it says:

'May thine anger, O bold one, be spread over distant lands, thine ire be spread over distant relatives and tribes. May thy many-colored thoughts having worms like a seven-tailed whip, go far; may thy black heavy breath, like a pine tree covered by snow, moving, continue to go away!

Yei bok! (3)

3. Russian expression: -- 'By God.' (Tr.)

If thou look (back) thy hip joints will crack!

If thou look back, thy neck vertebrae will get red hot.

May he disappear completely!

Yei bok!

Here are these people having seven bloody necklaces! Let this all be purifying!

Take off your bloody necklaces and throw them onto the hearth.

The file-men, hammer-men, and bellows-men take off the blood sausages, and throw them into the fire, into which they also spit the pieces of lungs.

Shaman (spirit): 'May thy thoughts O bold one, be pacified, ~~may~~ thy heart soften!

Do not bring the cold and cough near the child whom you have raised, whom you have fed with a horn. (4)

4. Instead of the bottle. (Tr.)

Having Arsaanai as a file-man, Kokoonai as bellows-man, let him become like thee, O mighty K'daai Maqsin, restless, capricious, able to complain, having red animals with white stripes on their faces, a blacksmith. Until the end of his life let him make a noise with his forging.

By thy determination, by thy predestination, let the long and free life of this bold one get better all the time!

Let it be. May all these incantations be effective.

Let him become a great and famous blacksmith, having his origin from the restless and mighty K'daai Maqsin, blacksmith.

All that is broken may he be able to repair!

All that is cracked may he be able to fix!

Let this be purifying (3 times). [271]

The shaman goes three times around the sick man touching him with his shoulder, beating the drum, and says:

Let it be, that I have illuminated (him) from the sea Arap! My child of Ajii, let it be that I have illuminated him in the country of Ajii. My child of the sun, let it be that I have illuminated him in the country of the sun. Let it be that at the sun rise, I made my lark fly up.

It becomes clear, bright!

Let it be that I have made the little bird to fly off. Let this be the cure, the purifying incantation.

He sits down on the skin and continues to speak:

Lifting him from the mighty and restless blacksmith, K'daai Maqsin, throwing him upwards, detaching him from the lulling in the iron crib, let it be that I have illuminated him (this blacksmith) in the country of Ajii.

Lifting (him) I have led (him) into the country of the sun.

My poor seat, on which I sat, let it, becoming entangled, close, being transformed

into wool of the bull's forehead; let it, entangled, close, being transformed into the fur of a lynx; let it, entangled close, transformed into fox's fur. (1)

1. At the shamanizing the earth under the seat of shaman cracks invisibly and through this crack the spirits ascend. At the end of the shamanizing the shaman must make an incantation to close the crack, otherwise the spirits will bother the inhabitants of the house.

The shaman turns over the drum and beats it seven times with his drumstick. Pieces of meat are brought in on a plate. The shaman chews them, and spits them into the fire and on the sides of the hearth, gets up and goes out into the street to let out the spirits who entered him.

This ends the shamanizing. "